

REWRITE



The Magazine of Effective Writing

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HERE IS THE WRITER'S GREATEST MARKET

The feature article is the free lance author's best friend. Not only are there more markets open to the inexperienced writer, but also they use more material in the long run. This field offers the young writer a chance to break in, the inexperienced writer an opportunity to make an occasional check, thus earning while he learns, and finally, selling fiction writers a place to make by-product sales on their research for novels, and short stories. When I sold my first feature my father metaphorically speaking patted me on the head and told me I had a ready means of making "pocket money" for the rest of my life.

I snorted at that, because writing has always been serious business to me. But it is true that I have helped many part time feature writers to make a buck unexpectedly. I have also been very much impressed for several months recently at the wide-open markets existing for writers, who see the possibilities and are determined to make use of them. During the past winter we have persuaded an unusually large number of relatively inexperienced fiction writers to develop a market sense by trying their hand at feature writing. They have taken hold and made good money. At least one or two of them are going to use feature writing as a permanent back-log source of income.

Feature writing has one unexcelled reason for every writer doing a little of it. It's a method by which any man or woman can educate himself at no expense, and often at good profit. For every time you delve into a subject, you acquire some information. Today, I find that there are few stories my students are interested in writing about that I have not a small working knowledge of. Sometimes I can contribute important information, and act as a cross-checker on the facts. Large-ly this is because for nearly ten years the Boston TRANSCRIPT and many other newspapers paid me for the privilege of learning about a great variety of news features.

As I made notes for this article & I hope a talk at the UNH Conference, I was actually amazed at the variety and breadth of the field. The notes I set down in the course of a few minutes and without direct recourse to the CENTRAL MS. MARKETS FILE, covered practically all the major and minor opportunities yet hardly scratched the surface. Almost any experienced feature writer could add further divisions of the field, and would surely break up my special categories in more subdivisions than I had listed.

Probably the most obvious and most accessible market open to the new feature writers is that of the local newspaper. Both daily and Sunday papers are always glad to get an unusual feature with local interest. Some of

them state they are not open markets, but I have yet to see one of them refuse a first-rate story. Scattered over this country are such Sunday sections as those published for the New York Times, Herald Tribune and Denver Post, not to overlook the Christian Science MONITOR, which is not a Sunday section. There are enough of these magazine sections for a writer to be busy a good part of his time writing for them alone. Of course there are several thousand smaller outlets, including the daily news feature.

Magazines are another excellent field for the feature article. Most first class magazines now work on a tentative assignment basis. That is, the writer queries or is asked to try it. It may be "on speculation" or ordered. The idea is that the editor works up a lay-out, often stretching months ahead. He depends as much as possible on writers he is certain can deliver. That's only good sense. But if an agent, or a writer qualified to do a piece he wants, comes along with an idea, he's going to squeeze it in. Frequently, he will tear the book apart and slip a topical piece in and take a general one out.

The secondary and smaller magazines obviously make a readier market for the writers on the way up. You have to write well & organize well to hit the slicks. In the small magazines heavy inventory plays an important part; often the magazine is loaded with mss. But there is apt to be greater play, so that a writer with a good idea can squeeze in... Space is not so valuable in dollars & cents and the wordage is shorter with consequently more individual articles. This means more subjects can be covered. Also, there are many more magazines. The range is infinite.

Many writers overlook the opportunity offered by the specialized magazine. Yachting hobby, nature, to mention only a few. Here you stack up against only a few experts who can't always write. If you can, your chance of cutting in with a timely or novel idea is good. Then there is the large, specialized, and exacting field of trade writing. You may have to double as a space reporter, but the pay is often good. Regional and juvenile magazines offer still other extensive openings for the workman-like writer.

Then there is the huge field of the filler. Many fillers are short features; or are played up in a box. Fillers may be practically any type of writing or drawing from cartoons to verse; they may be humorous, entertaining or informational prose. They might, quite possibly, take the form of anecdotes, letters, how-to-do paragraphs or even short stories in miniature. There is literally no end to the field or its variations. All the earlier divisions I have referred to are open for good fillers. The feature writer is lucky to have such an elastic market, a form he can adapt so to his need and purpose.

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MAKE William E. Harris, CLEAN UP
THE U.N. Elva Ray Harris, AMERICAN
REALLY WORK! Editors. POLITICS

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CHANGE OF ADDRESS—we cannot be responsible for changes not received in this office ONE MONTH in advance of taking effect. Whenever possible, please give us exact date of your change. PROMPT RENEWALS bring you more service for your money. They save our time.

URGE YOUR FRIENDS TO SUBSCRIBE. As a matter of policy we accept no advertising. This allows us to report the entire field of writing impartially and for your best interests. Therefore, as you support us, we are able to bring you a better, more dynamic magazine.

FOR A WORLD WE WANT TO LIVE IN

We have not yet learned how to tame nature or the beast in man. Yet had we spent an equal amount of money and intelligence & insight on improving our world instead of trying to destroy it, the Missouri Valley disaster would have been largely unnecessary. A private citizen would not be permitted to indulge his bad temper, greed and impulse for murder the way we allow all of the nations, and their too often misguided leaders, to do at the expense of all.

The great lesson man needs to learn is that creative living is less expensive and a lot more fun than rape and murder. Americans in the aggregate are a peace-loving, generous, creative race. But to our shame we have always plundered our national stockpile of irreplaceable natural and human resources. We live in a veritable garden of paradise. But have yet to learn the full joy of our possible adventure in living. The definition of a good farmer is that he leaves his soil to the next generation in better condition than it came to him.

The great adventure of life is the opportunity it affords to build up rather than to destroy. On our small acre Elva and Bill and even Billy 'Gee are reclaiming nature's fruits that had been allowed to run to grass & wilderness. Step by step by step we are building a better house, a more comfortable, and sounder home. The road is often long & discouraging, but we are making progress. Professionally, we do the same task by helping our WCS Family members to live the creative life in their writing and personal lives.

This is a way of life that all men, all peoples and nations must learn to cherish. It is the only way to survive. Christ was great because he was essentially a moral, ethical leader in a day of superstitious fear. But even more because he was a healer of wounds. He showed men how to live creatively. With his hands, his heart and mind he showed them how to live.

Whatever one may think of our bureaucratic government as a whole, it has brought an increased abundance and better life to millions of our people and those abroad. Quarrel with the methods, but history will give the lie to you, if you deny the results. In far off corners of the world human beings of every race and creed turn grateful eyes toward the Americans, who with their new tools and know-how and most of all, their morale-building lust to get good things done, have performed miracles of creative living. They have been healers, who have brought hope and a chance to live for the downtrodden. It is true perhaps that our diplomats have bet on the wrong horses, on governments that stand for the old order of injustice and personal privilege. Our technicians have been spiritual missionaries.

Whether we like it or not, America has been placed in a position of moral and physical, of world leadership. As a people we have got to attempt the same sort of creative living that we at WCS House, and the town's people of Lunenburg are doing with the Joint Projects Committee. We have got to build creatively. Instead of destroying. Of course we'll make mistakes. In some cases we will be forced to pull down before we can build up. But if we try in the main to plan and decide on first things first, we can hardly go wrong.

Senator Taft thinks that the Korean fiasco was a foolish waste of men, money & munitions. Undoubtedly our leadership bungled & let us walk into a battle not of our choice. But who wishes to say, that foolish or wise, it was not an expression, and a glorious one, of our national philosophy of liberty, freedom and justice for all? Our problems of an egotistical, brutish dictatorship abroad, & a national government that is bankrupting us both politically and economically, are separate problems. We must not let bewilderment and fear because of complexity of the tangled issues defeat us.

We can bring Russia to terms by demanding that she abide by her own word, and refusing to tolerate her truculent deceit and subterfuge. Our continued pressure can be as successful as hers. We can restore statesmen to our legislative halls and governmental desks by an equal firmness and steadfast loyalty, as well as vision, at the voting booth. Our greatest mistake has been to lose our creative joy in the adventure of living bravely and even recklessly in defense of our ideals. There is no apathy where men build soundly.

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FUNDAMENTALS OF GOOD POETRY

By Elva Ray Harris

THE POETS WORKSHOP

In spite of this being vacation time quite a number of poets contributed helpful ideas and comments to their fellow poet, William G. Morrison concerning his poem:

THE WAVE IN THE STREAM

Boy at the stream a day in March
sees strange waters flex and arch;
a day and night of rain or snow
makes brook a thing he doesn't know.
Bank where he sprawls for summer angle
is inches under ripples' wrangle;
the stepping stone is two feet under
a wave that churns with an eerie thunder.
For boats he tries a twig and a mashed
candy wrapper, and sees them washed,
first up, then under and out of sight—
he strains to follow with all his might—
end then far below, at the brook's last
turning
they float in view. He feels a yearning
submerge his being like the noise
of the rushing falls and the freshet's
voice.

Almost everyone thought it was an excellent poem and worth working on. Ora Lee Part-thesius says: "The main thing I liked about this poem is the 'heady' feeling I get when reading it—almost as if I am standing above the 'strange waters'." Josephine Murray Emma comments: "This pleasing little poem suggests the coming of spring and so accomplishes the purpose for which it was written. I felt that strongly." Olive McHugh adds: "There is, it seems to me, a clear picture of what purports to be a real experience—a fresh point of view." Mary Grant Charles, whose poem was discussed in April, says: "This is a delightful poem. At least for those of us who live with a stream day in and day out, the 'strange waters' of spring and the 'brook a thing he doesn't know' are most effective. The candy wrapper' is excellent."

Bessie Glen Buchanan's comment is that in her opinion this poem "has many possibilities and can be worked over until the right meaning, co-ordination and smoothness is achieved." Violet Wallin of England spoke of the original thought in this poem and also found that it had "to be read over two or 3 times to get the full meaning of it. (Not a bad recommendation when you think of Browning or of Francis Thompson!)." Julia Winner likes "the picture created".

Only one person thought the poem was hopeless, that it had no significance. That there was no poem.

Now to the suggestions for its improvement. Several poets objected to the rhyming: "mashed" and "washed"; "noise" and "voice" on the

grounds that they are not true rhymes. The general opinion seemed to be that since they are not true rhymes, they cannot be considered. I do not altogether condone Bill Morrison's use of them in this poem but I must say in his defense that they should not necessarily be thrown out purely on that reason alone. Rhymes like "mashed" and "washed" or "noise" and "voice" are defined by a number of names such as "near", "slant", "oblique". They can be used very effectively, and often provide a means of varying the rhyme in a poem which otherwise might become too monotonous. A specific example of good use of this type of rhyme is Edna St. Vincent Millay's poem, published by Harper & Brothers in "Collected Lyrics of Edna St. Vincent Millay". Copyright, 1917, 1921, 1922, 1928, 1933, 1934, 1937, 1938, 1939, by Edna St. Vincent Millay.

AUTUMN CHANT

Now the autumn shudders
In the rose's root.
Far and wide the ladders
Lean among the fruit.

Now the autumn clammers
Up the trellised frame,
And the rose remembers
The dust from which it came.

Brighter than the blossoms
On the rose's bough
Sits the wizened orange,
Bitter berry now;

Beauty never slumbers;
All is in her name;
But the rose remembers
The dust from which it came.

First, let us note the pattern. The rhyme scheme used by Miss Millay is 1, 3; 2, 4 repeating throughout, but introducing new rhyme sounds—in each stanza. The first and third rhymes are not true, the second and fourth, however, are. In three sets of the 1,3 rhymes Miss Millay has varied the vowel: "shudders", "ladders", "clammers", "remembers"; "slumbers", "remember". In the remaining set she has varied the consonants: "blossom" and "orange". In this set the second vowel sound is also varied slightly. In Bill Morrison's poem he varied the vowel in "washed", "mashed". In the rhyme "noise", "voice" the vowel remains the same while he has varied slightly the final consonant sound.

Edna St. Vincent Millay has done something that Bill Morrison has not. She has set up a specific pattern in the first stanza and has meticulously followed it throughout, with the exception of the third stanza. The "blossom", "orange" rhyme is a departure from, or should we say a variation of, the original rhyme-pattern. But there is a definite pattern here.

Bill Morrison has used his rhyme changes as variations only, and it seems to me that this

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is the score on which they may be objected to. However, I do not personally object to the combination of "mashed" and "washed". I rather like it. At about this point in the poem, a variation is welcome. But since this poem is in the main constructed with true rhymes, I would like the final couplet to be, therefore, a true rhyme. "Noise" and "voice" would better be used earlier in the poem. But a true rhyme at the end will give a more definite, cleaner ending, a more finished conclusion.

Here are some of the suggested substitutions for these imperfect rhymes. Bessie Glen Buchanan revises as follows:

"...For a boat he tries a small tree-bark,
But it sweeps away and into the dark
Of currents that run to the brook's last
turning,
Boy awakens with poignant yearning.
For life gives Youth no suppliant choice
In rushing falls and the freshet's voice."

Lillian Stickney suggests:

"For boats he tries a twig—a mashed
up wrapper, and sees them lashed,
first up, then down and out of sight..."

Oliver McHugh:

"For boats he tries a twig and twisted
candy paper and sees them listed..."

Mary Grant Charles comments that "the specific 'candy wrapper' is excellent," and in this I am inclined to agree with her. Yes, I should hate to see it omitted as it is in the revisions. I also hate to see that word "washed" omitted, because it seems to me it is the very word to present the image of the effect of the swollen stream on the wrapper. However, I don't believe "mashed" does present a true image. Wouldn't the boy fashion with care a boat out of the candy wrapper—creasing and folding it instead of mashing?

There was some objection to "ripples' wrangle" as being unpleasant in sound, & to "flex and arch" as being inaccurate. I feel then, compelled to defend Bill Morrison in his use of these words, since in both instances they present vivid images. Oliver McHugh goes so far as to say that "ripples' wrangle" is a pleasing figure.

Violet Wallin says: "I cannot but feel that the cliché "with all his might" in the 12th line was a despairing surrender on the part of the poet! But I am sure he could find, if he would seek, a better substitute." Oliver McHugh adds: "Surely he did not strain 'with all his might' to watch the floating paper. It sounds like a forced rhyme."

To be sure, "with all his might" is trite, but I feel that the boy did strain with every inch of himself to keep his boats within view. Small children are very serious about their play. He would not want his boats

to get out of sight for a moment. If the same strain could be expressed in less trite and equally vigorous terms, it would undoubtedly improve the poem. But if not, I would not condemn the poem for a cliché that presents a good and accurate image. But why set it off with dashes? Why not punctuate it as an integral part of the poem instead of as an aside?

Ora Lee Parthesius suggests that "sprawls" should be past tense, and I agree. "Sprawled" would help to bring out the contrast between seasons and the changing effect on the brook of spring.

One person was confused by the ending another thought "submerge his being" was really unnecessary after "yearning". Mary Grant Charles offers the following revision for the last two lines:

"...to turn when they turn, has the notion
of riding that wave till it meets an
ocean."

Again I defend the author. I think if you will reread the poem and the revision you'll agree that Mrs. Charles has said literally, exactly what Bill had in mind. But he's said it more subtly and therefore, with more impact. But Mrs. Charles has found a true rhyme for the final couplet.

I was surprised that so few people made a comment on the clipped style in which the 6 opening lines are written. One poet noticed the inconsistency in this introductory passage and suggested that more articles ought to be left out. Julia Hull Winner disliked, "the lack of smooth sentence structure...to me the poem reads as if written in newspaper headlines." Josephine Murray Emma puts her finger on the trouble and the solution when she says: "Poetry must be as well written as prose and in good prose one would not eliminate the articles. If intended for 'accent verse', the articles could be easily added, without injuring the poem at all."

This is the first month in which there has been much difference of opinion as to what's wrong with the poem up for discussion. It is a healthy sign and an indication that there is more than one way to write a good poem. And that there are individual differences in audiences. But the encouraging thing is that all of the commentators but one agreed that basically this is a good poem, and that only minor details need changing. The nucleus is here. The spark touches off fire.

Here is the poem for October discussion.

NOTE: Your deadline for comments on the poem printed below is September 5th. Send them earlier if you can. We pay \$1.00 for each poem used for discussion in this column. You need not be a subscriber, but your poem must be accompanied by a comment on the current poem used for discussion. If we do not have e-

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nough space for all comments in REWRITE, we forward them to the author for his benefit.

THIS GENTLE PEACE

Margot Foster

No dream, however dear, can straightway be transmuted to reality.
Its tall and sun-tipped towers must crumble to ruins, fall in dust.
Beloved, let this gentle peace suffice,
Though it be less than rapture. Let us cling gratefully to its calm, and as a king
His crown, treasure for its intrinsic worth
The nearest thing to heaven on the earth.

NEWS AND COMMENT

Mary Lothrop wishes to thank all who gave her suggestions about her poem, "Sedative", which appeared in the Poet's Workshop (Apr. for discussion in June).

Evelyn Read and Dr. Edythe A. Bacon helped us with the WCS Circulating Library recently by contributing books. We thank them.

HORSE OVER, Lee Vinson, field editor, Box 1432, Richmond, Cal., lists its publication dates and adv. deadlines for every issue in the year on its masthead. This helps a writer considerably. A green insert asks reader selection of preferred subjects covering almost a dozen types of horse and many allied fields of interest.

An adv. in the above magazine disclosed a list of 27 magazines slanted at horse fans. Subjects are specialized and you must know, naturally, a lot about horses. But did you—by any chance—realize there were so many?

The WESTMINSTER Magazine, Thornwell Jacobs, Station C, Box 142, Atlanta, Ga., wrote to a writer recently it is forced by the increase in cost of paper & printing to choose whether it would raise its subscription price or reduce the number of copies printed. Paying nothing, it therefore, has "discontinued the issuance of complimentary copies." Each poem used is "eligible for the quarterly prizes and also the \$100 annual prize." Many poetry and other small magazines find present economic conditions force a similar decision.

Bombshell in the Book Business. Just as we went to press, the FTC issued a complaint against 6 leading publishers. Charge: unfair competition by leasing books to book clubs, so that the latter can undersell the retail bookseller.

This question, which won't be settled for many months, ties in with the recent Supreme Court decision against "fair trade" strings on the retail price of books. It could throw the book trade in a tizzy. It could vitally affect authors' royalties. FTC doesn't like some bookshops acting as wholesalers and re-

tailers at the same time, with a resulting, possibly unfair juggling of discounts at the expense of the small bookshop. If the book trade ever applied real merchandising methods and promotion impact, authors' royalties might be upped and spread around quite a bit.

HAPPENINGS AT WCS HOUSE

Bill, Elva and Billy 'Gee snatched a brief vacation around the 4th of July. It rained four days out of six. But Billy enjoyed every minute of his first experience on an island in Lake Winnepeaukee.

Billy 'Gee, a Friday, the 13th, lad, celebrated his 6th birthday by getting the mumps on the 12th of July!

On the morning of July 20th after an all-day series of thunder-and-lightning storms, Bill, and Billy 'Gee, instead of working on a page of REWRITE, as planned, cleared up the best part of one of our apple trees that had crashed down, practically burying a beautiful honeysuckle bush...Summer months bring a lot of visitors to WCS House, some for conferences, some to discuss problems, some for a friendly visit and shoptalk. We like it.

Please Renew Your Subscriptions promptly.

Support the Red Cross drive for money for relief in the flooded districts. If the politicians had spent a fraction of that money they are reputed to have wasted, on conservation of our natural resources, the disaster would not have been so great. Too often we progress as a result of paying for shortsightedness in the past.

A Third Serial Sold! Bill's urging a number of juvenile writers to try serials this winter has been paying off. Esther Hammil & Minona Nichols, and now Frances Durland. In at least two of the three cases the sale was made to the first market approached. CLASS-MATE, to which two of these sales were made, is a top paying, quality market, too.

WE GO TO THE THEATER

Thanks to Guy Palmerton and the Lake Whalom Playhouse, second oldest summer theater, Elva and I had a very instructive evening a few weeks ago. Clifford Odets' "Golden Boy" was the play. We were interested to observe that even in a play told only in dialogue & action, it is possible to get tangled up in viewpoint. The story, as you know, concerns a boy, who could be a star violinist, but who became a pugilist instead. He thus destroys himself with his own bloodlust. Mr. Odets in that play is a very confused dramatist. For much of the play is told from the viewpoint of the girl who seduces him into making the decision, then, having fallen in love, tries to repair the damage.

The play slips badly from comedy to melodrama because the author instead of concen-

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trating on his story, goes off on an unfortunate number of tangents. For one thing he introduces a theme of "social significance" which has little or nothing to do with this MG's mental and emotional struggle within.

For another thing, Odets fails to develop properly his emotional relations. And this story is peculiarly a story of personal relations. One of the strongest characters in the play is the old father, who was born in the old world, but lives in the new world of America. And we have already alluded to the relations between the boy and the girl. The play could have been a poignant story and an appealing love story. But each time it goes in that direction, the author darts away to return to his prize fighting background.

The play could easily have been a psychological study of frustration in an emotionally disturbed world. The social significance of a personal conflict of tragic proportions might very well have been worked up. Unfortunately, the playwright was too close to a story. He did not select, eliminate, intensify. The overall significance of his material did not impress him or touch off a fire with the spark of an illuminating insight.. In a word, Odets seems to have suffered the fate experienced by so many promising young authors, who have been debilitated by Hollywood's atmosphere of confusion. There isn't anything wrong with the movies. There is a great deal wrong with the way they go about writing a story. And "Golden Boy" offers an unusual lesson to the writer, who desires to write effectively. It comes so close to being a good play. There is so much that some serious research and a little straight, logical thinking and feeling could have brought out.

HOW'S YOUR BATTING AVERAGE? (MORE)

Helen Langworthy
Article: HOMETOWN (Aug.)

Carrie Esther Hammill
Poems: LIVE TODAY.
Article: JR. ARTS & ACTIVITIES

Mayteel Fedash
Poem: OUR LADY OF THE SACRED HEART.

Virginia Sievert
Article: OUR LADY OF THE SACRED HEART.

Frances Durland
Serial (first): CLASSMATE.
Short Story: FORWARD.
Article: DAILY MEDITATIONS.

MARKET FOR FICTION

ST. JOSEPH, Mae Heggie, St. Benedict, Ora., "uses 1500-3500 word stories with "spark", and entertainment, slanted for adults. And suitable for a Catholic publication. Pays \$2 a word on acceptance. Reports in two weeks." (And Mae Heggie is a friendly editor. Ed.)

REPORT ON THE FICTION WORKSHOP

Summer apparently is not a good time, even with small prizes offered, to start a workshop. Contest No. 3 (Dramatic Scene in 150 words) attracted only a very small number of entries. We are therefore, rescheduling the Contest as Contest No. 6, so send in Scenes for use in the December issue. Contest will close November 10th. \$1 for each ms. used.

Contest No 5. A Short Short Story, of 500 words or less. Closes: Oct. 10th. We'll pay \$1.00 in addition to the workshop analysis.

Criticism of Mrs. Tore B. Holstrom's prize Opening (Contest No. 1). "Though this opening sets the pace and captures interest, the author has told us too much. For instance, we know Scott has had, and disposed of, one wife already and intends to do the same with the second. All that's left for us now is how is he going to do it. The tension might easily have been heightened, if we were given a suggestion of sinister things instead of a bald statement."

"I think the description of Audrey should have been more subtly handled. And there is rather too free use of italics which can become irritating. Why, incidentally, was Scott Iambrix's name italicized?"

"Might I suggest that the use of 'quotes' throughout distracts the reader's attention from the author's actual dialogue. Reading it, I found it difficult to disentangle—the quotes from the quotes." Violet Wallin.

I think one prize winner's analysis of another's ms. is sound, except that I considered the point of this yarn would prove to be the way the second wife would circumvent her husband's plans. (See: June issue for story opening.)

One writer appeared to think that the author did not intend murder, that the wife's death was to be by natural causes. I wonder how many readers, including the author agree with this diagnosis.

"Putting myself in Scott's place as much as possible," remarks this writer, "I think I'd make the final paragraph go like this:

"He came close and took her hands. "Let's not talk about her. Let's talk about you... Your trip."

"The one way trip!" Helen Betikofer.

I am afraid I disagree with this analysis. It misconstrues the author's suggested plot and changes the man's character a bit. I am not sure, though, that he would not kid his wife in this way, to lull her suspicions. But if he did, the reader would need to see the chicanery behind his loving ways.

Remember, a criticism with each entry.

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HOW'S YOUR BATTING AVERAGE?

Here are the acceptances reported to us or seen by us in the past month. In many cases they do not represent all the sales made by a writer. This column is intended to publicize worthy progress being made; to encourage other writers; and to give some indication of what editors are buying mss.

Gileen Douglas (Canada)

Articles: NORTHERN SPORTSMAN, The Vancouver SUN, MONTREAL FAMILY HERALD & STAR WEEKLY.

Story: MINING JOURNAL.

Poems: THE OREGONIAN and NATURE.

Anecdote: VOLTA REVIEW.

Ethel F. Blaisdell

Story: BOYS & GIRLS (Otterbein Press)

Florence M. Davis

Juvenile Stories: JACK & JILL (June issue) STORY PARADE, JUNIOR LIFE.

Marjorie S. Scheuer

Article: THE TRAVELER.

Poem: NEW YORK TIMES.

Naomi M. Ingalls

Article: RURAL NEW YORKER.

Winona Nichols

Short Story: ST. JOSEPH'S.

Lucile Coleman

Poems: NEW YORK TIMES, Wesleyan Methodist. THE VILLAGER, HIPPUCRENE, WESTWING, etc., and other magazines, newspapers, etc.

Send in your report. It helps you & other writers to know what editors are buying.

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15 of Each \$1.00 30 of Each \$1.90.

All prices plus postage. 30c. is average.

We also sell a No. 6½ (3 5/8 x 6 ½) envelope (white). It's light weight, just the thing for filing notes, even letters where writing is folded inside. Cost 75¢ per 100, postage extra. (But weight is less than a pound.)

We have not advanced our prices!

MARKET NEWS AND COMMENT

STORY-A-DAY, Lucile Gulliver, 157 Newbury St., Boston 16, Mass., wrote us (July 5th) as follows:

"At the suggestion of the supposed sponsor of Story-A-Day Foundation, seven associates of Story-A-Day, Inc. met recently in NYC to consummate the change from a profit organization to a non-profit Foundation, tax exemption having been applied for. Suddenly, and without explanation, the sponsor withdrew his support.

"This deflection means that the date of our first issue must again be held in abeyance. As soon as we can state a specific date for publication all concerned will be notified. Until that time, however, we shall be accepting few mss."

Having received a number of inquiries, we asked Miss Gulliver to comment. This is it.

St. Anthony's MESSENGER, 1615 Republic St., Cincinnati 10, Ohio, offers ten rather complete statements and comments upon its editorial policies on the reverse side of a rejection slip.

St. Anthony's MONTHLY, Box 390, Newburgh, N. Y., is an entirely separate magazine. We have reported on it (June, 1951).

Mail-Order Correspondence Courses (Poetry) We have repeatedly expressed our personal opinion based on long and wide experience in the practical business of writing & selling that expensive mail-order courses seldom offer much real benefit, or the personal "instruction" which they uniformly promise.

If a writer plans to spend, let us say, about \$60 on learning to write poetry or even light verse, on which there might possibly be a commercial return on the investment, Elva and I believe it would be much better, generally speaking, to take a course in person or even by mail, from some recognized university or college, rather than to employ the services of some "critic-agent" or part-time poet.

Since we never advertise Writers' Counsel Service anywhere or any time, and never pretend to be agents, although we originate an all-mighty lot of sales for writers, we feel there is a certain objective impartiality in our antipathy for "critic-agents", who over the years try to handle both professions. It is a truism that the better quality craftsmen specialize in one job or the other.

There is work enough for all good critics and agents. There is no place, however, for incompetents, fee-peddlers, or the mail-order salesman, who has only a "package", and employs high pressure methods of selling it to guileless or inexperienced writers. As editors of REWRITE we want only to see a writer get satisfaction & his full money's worth.

REWRITE

WHAT MAKES A WRITER?

The first and most important lesson which every writer has to learn is the difference between just writing and writing journalistically. There is a good deal of illiterate scorn let go by various practitioners now of the several crafts of writing. When I was a young, ambitious writer one of the greatest handicaps I labored under was that I chanced to be a newspaperman. Therefore, repeatedly I was told by my peers in the editorial and university worlds, that I could not by any stretch of the imagination be considered a writer of good English. Or a good critic. If I took several courses in Old English and laboriously learned again to read German and remained in residence at a university & sat up and begged for a degree at a very exorbitant financial cost, then in time there would be a chance of my being an author.

On the other side of the fence I have often listened to the revilement by newspapermen of journalists, who had the misfortune, the shame and stigma of graduating from the stultifying death-trap known as a school of journalism. The fact that some of these had been established by the order of and with a wad of dough from some of the great newsmen of an earlier generation, of course, did not affect the issue. It probably is of no consequence either that some of the professors, deans, presidents, critics and other assorted literati, who have most looked down their collective noses at pedestrian writing, have been among the first seeking to be trampled upon in the rush to be in on the money, or the kudos of a scientific cultural laboratory—where authors could be suitably dissected & evaluated by absolute critical standards.

But from my iconoclastic ivory tower it's becoming increasingly apparent that the most important question is not: "Is this Literature?" Or, "Will it sell?" No, rather, "Does this piece of writing answer the need of some reader? Is it mentally, emotionally, morally and spiritually related to some aspect of the life that everyday men in all their exceeding variety live?" If it is, it matters little whether its literature or Journalism. And of one thing we can be sure, Time alone will decide the need for preserving it. No writer has ever been kept in circulation by the parasitical cults his dead corpse & mass attract.

We were discussing idly when Marion Saunders was here, what it is that agents, editors and publishers most seek in a potential new writer with promise. She stated unequivocally that for her it is "the spark". That means the quality of purposefulness, urgency and enthusiasm that a writer invests his ms. with, so that the reader is touched by fire and swept off his feet like a girl enflamed by her first lover. A quality that makes any piece of writing distinguished and separates it from the humdrum, the pedantic, pedestrian or obvious. In a word, it glows.

Now we at WCS House have discovered a curious thing. Namely, that while fiction & non-fiction are radically different, there is a similar quality in each type of writing. It is necessary for fiction to have that same, neat "journalistic touch" that makes factual writing more important and worthwhile. A sense of fittingness, of being appropriate, to the time, the place and the reader is an awfully compelling element that binds readers to a piece of writing with an inescapable hook.

We have also found that while some writers may be primarily interested in fiction as a against "useful writing" in Walter Pitkin's amusing and provocative phrase, it seldom is harmful to their art to learn the journalistic touch by writing a few feature articles doing such a type of high class essay as is used by the C. S. MONITOR on its Home Forum page. There are a few writers for whom this idea is not only repugnant, but also impossible to master. There are many others that because of financial ease, cannot seem to become aware of the necessity for learning to write to a point. They continue to flounder and just write.

I have seen many writers flounder in this way. I have seen many on the contrary try a feature article that was perhaps ready made. The idea of eliminating, following a selection, and then intensifying and illuminating a topic, suddenly lights a new and strange, intoxicating glow in their minds. They find a new interest in writing. It does not mean an instantaneous change-over from the darkness of that outer world of complete rejection to the blinding light of continued acceptance. But it does spell encouragement, a lift to the morale. And most of all it signifies a willingness they gradually admit, to hammer out a style that they can carry over into fiction. They are better fiction writers because they have learned what it means to "fill a hole" and do it well.

Feature writing per se won't make an author out of you. But it does give you a rather effective perspective on writing. I have often thought that if I had had to go for so many years without any encouragement in the form of a sale, I would not have had sufficient courage to continue. I greatly respect, and admire those writers I know, who've kept on writing for twenty years without a signed letter from an editor, or a check to indicate that there was any sense to it. And I pity those who in addition to this lonely vigil, have had the ill-luck to fall into the clutches of some incompetent critic-fiend—the kind who lead them forward blindfolded. These harpies and sirens give them false encouragement, bad advice and harden their bed habits, so that they will be sure to become further shipwrecked. For such as these even a small check is like the bright light of the Gate of Heaven opening wide. But the discovery that they can be useful and helpful to a reader and get paid for it is even sweeter.

REWRITE

NEWS ALONG THE WAY

GALLEY, Bradley Rand, Proof, Inc., Box 190, No. Hollywood, Cal., has changed its format for its 3rd annual directory of Little magazines. This is an international listing and it gives practically every important statistic about the publications mentioned, which a writer would wish to know. The dates when established, circulation, etc., and the last report (dated) offer writers some chance to check the value of magazines they may be interested in. There are some magazines listed whose methods of handling mss. or paying REWRITE has disapproved of. Nevertheless, it is probably the most extensive list available to writers.

On a rainy Saturday in June Marion Saunders, non-advertising NYC agent, was a visitor at WCS House. We first met her at Durham during the UNH Conference several years ago. Before she placed that bestseller, "The Egyptian". We chatted about writing and selling, and Bill mentioned a number of members of the WCS Family who will be needing an agent one of these days.

GARDEN CITY BOOKS, Helen Hoke, Garden City, N.Y., is introducing in September a factual series of books for children 8 to 14 years. "Real Books" will be priced at \$1.25. Thirty titles already contracted for.

THE WCS CIRCULATING LIBRARY

In the first 6 months of 1951 approximately 100 books were borrowed by writers from the WCS Circulating Library. A pretty good indication the library is fulfilling a need. We know that some of these omnivorous readers, who are members, also borrow from other libraries. But we have been able to send most of the books called for, and we mail out in practically every case one or more books the same day the previously borrowed books have been returned.

The WCS Library is in the true sense of the word a public service. We charge only \$2.00 per year, plus postage both ways, and fines of 25¢ per month after the first month, allowing time for delivery each way. All the books we review in REWRITE or have reviewed over the years, are available. Increasingly there are general trade books available, as well as the books on writing. We are always glad to suggest books along a special line.

Many writers use the library as a testing service prior to buying books through WRITERS' BOOK CLUB, where they earn a Book Dividend for each 6 books purchased. This represents a substantial saving. A fairly sizable number of readers now belong to one or another of our \$100, \$200 or even much larger "clubs" (those friends who have purchased that many dollars worth of books from us in the course of the years). Doing so, they have helped us to finance and improve publication of REWRITE. We, and many writers, are grateful for their loyal support.

THROW AWAY YOUR "WHITE ELEPHANTS"

One of the ways that you can increase production is to keep your desk always clean. A means of doing this is to eliminate all unnecessary papers, records, etc. To "travel light" is a good policy. Few of us can do as the newspaper "leg man", who merely goes to the front office to get money, then hops on the train and buys a toothbrush, a shirt or other necessary articles when needed. Most of us have to lug our typewriters and reams of paper.

Yet the principle is there. You cannot be a clear and logical thinker or an exciting, emotionally powerful story-teller if you're forced to write in a clutter. Sometimes, it is impossible not to let your desk or study become messed up with a litter. Deadlines or the unavoidable relationships of living are so pressing, there is no time to clean your working area. Moreover, a person with clean desks but an empty mind will not write, however much he sweats.

Your first job is to fill your pitcher so you can pour. But if you fill it with muddy brackishwater, you will not water the minds of your readers so well as if you paused to take the pains to get clean, life-giving, refreshing water. You must grow mentally, and spiritually. But just as vegetables require a garden free of weeds that can choke them, or suck away the valuable minerals and other properties of the soil, so you must fertilize your mind and emotions, and also dig up the "weeds".

Anyone who works with words and papers is certain to accumulate white elephants. They may be old magazines, memorabilia of the articles he has sold, such as carbons, letters from editors, tearsheets and the like. Note-taking can quickly drive one out of house & home. Therefore, I urgently advise writers, and constantly re-emphasize it, eliminate. A paper that is valueless today may be of the greatest importance tomorrow. None of us can see around a corner and know for a certainty what we will be doing tomorrow. But the best way to prepare for the day to come is to be able to know where you can lay your fingers on what you need rather than try to stock a department store with facts you may need.

Eliminating the unnecessary bric-a-brac in our physical lives is one of the best methods of training ourselves to weed our style and so cut the unessential words with which we clutter our sentences, thereby destroying their impact. I think you will plot better, and tell a story better if you can intensify your interest by eliminating distracting perimeters of unrelated ideas. You'll surely discover fewer reasons why you shouldn't write but merely flutter about your desk. I sit down now at my typewriter and write the ideas that come to me, the minute they make me aware of them. Even if sometimes I'm required to leave a letter in one typewriter, and hurry to the other to do it.

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THE MONTH'S NEW BOOKS

WRITING & SELLING GREETING CARD VERSE. June Barr. The Writer. \$1.00. This is the identical book that was first issued in 1946. But a good deal of rewriting and lengthening is now visible. Particularly the chapter about marketing and markets has been improved. 90 pages as against 56 in the original. A valuable book for verse writers and writers of greeting cards. A WRITERS' BOOK CLUB choice.

KATHERINE MANSFIELD. Sylvia Berkman. Yale University Press. \$3.75. This book by an assistant professor at Wellesley College—its Wellesley College that sponsored it—represents an attempt to blend biography & criticism. Most of all it deals sympathetically with a sensitive young woman writer, who in a tragic manner died prematurely, then lost temporarily much of her reading public, because she became the victim of a cult. Miss Berkman has done a service to all writers in disentangling the threads and showing in so simple and objective, yet kindly, a way the relation between living and writing.

CRIME IN AMERICA. Estes Kefauver. Doubleday & Co. \$3.00. This book is mis-titled. It is really the story of the Senate Crime Investigating Committee, the "Kefauver Committee" and the quiet, dignified statesman, who led it and wrought an impartial, non-political, all-American team out of his colleagues from both sides of the aisle. It should be read, it goes without saying, not for its exposes but for its graphic fill-in of the senators who manned the Committee, and for their story of how America can have the good life if it wishes to make the effort. The thumbnail sketch of Estes Kefauver by Sidney Shalett, supplemented by the Senator's own words, is a little gem. The combination should afford strength and encouragement to all of us who believe in and desire decent living. Everyone should read this book. A WRITERS' BOOK CLUB Selection.

Buy your books through WRITERS' BOOK CLUB and save money by earning Book Dividends. A fine way to build a library and help finance your favorite magazine. (We accept no advertising so that we can report every aspect of the writing business impartially and protect your best interests.)

The WCS Circulating Library makes most of the best books about writing available to you for only \$2 per year, plus postage each way. You have a month to read a book, excluding, of course, time for transportation.

Duplicate Subscriptions. Many writers like to cut and file portions of their REWRITES. So, we will send a duplicate copy to the same address every month for a year for only \$1. Total cost, subscription & duplicate, \$2.00

Sample copies: 2 for 25¢. Back copies: 10 copies for \$1.00. Don't forget to renew on time. It helps us to help you.

BOOKS OF PERMANENT WORTH

WRITERS ON WRITING. Ed. Herschel Brickell.. \$3.00. Handbook of the UNH Conference. Covers a wide number of fields. Bill has chapters on the Short Story and Critica, Agents, and their relation to writers. Good book.

PLOT DIGEST. Kobold Knight. \$4.00. WRITERS' BOOK CLUB is the exclusive American agent. A very practical and helpful book. Were proud of the fact that through our efforts it has been made available to writers at \$4.00 instead of the original price of \$7.00. English in background, it is universal in application. We recommend it.

WRITING THE CONFESSION STORY. Dorothy Coddett. \$2.50. This book is a sound one, helpful to the general fiction writer as well as the Confession specialist. We recommend it.

HOW TO WRITE FOR PLEASURE & PROFIT. Ed. Warren Bower. \$4.95. Handbook. In spite of an unappealing title, this is a good book. The wide coverage is made possible by excellent specialized chapters, written by experts or big name writers. We recommend it highly.

THE MATURE MIND. Harry Overstreet. \$2.95. A truly great mind formulates principles that are equally applicable to writing as well as living. Every writer will be a better writer for reading it. An essential book.

ARTICLE WRITING & MARKETING. George I. Bird. \$5.50. A practical book for the professional writer and the beginner. The author, and his students have sold widely.

THE CRAFT OF THE SHORT STORY. Richard Summers. \$5.50. Companion book on fiction. Good.

BE CAREFUL OF YOUR GOOD NAME!

We note with very real dismay the infiltration of certain "critic-agents" and "vanity" publishers into sundry writers' clubs & organizations. Membership thus attained is almost invariably used as a "handle" or indirect "endorsement" to trap unwary writers into believing that the quality and the standing of the person or firm is higher than it actually is.

It goes without saying that writers clubs or organizations originated for the benefit of member writers, owe an obligation to all writers to see that the common name is never mis-used in this way. Bill is a member of the best known group of professional writers in this country, but we would not think for one moment of mentioning that fact in connection with our professional work as writers' counsel. It would be unethical to do so. In a recent investigation we assisted this organization to discover that a "critic-agent" was using the group's name not only unethically, but inaccurately since her membership in the group had lapsed! No club should ever publish through a vanity firm.

HOW TO GET TIME TO READ A BOOK

Mrs. Lydia Lion Roberts

1. Talk less.
2. Carry a book in your bag.
3. Put a book under your pillow at night; if you can't sleep, read.
4. Wake up 15 minutes earlier every morning and read.
5. Keep a book handy in the kitchen, when dressing or on the telephone.
6. Have a book ready when meeting unpunctual people.
7. Take along your own book when going to the dentist, doctor, lawyer, etc. Why read their old magazines?
8. Keep an unread book in the car in case of traffic jams, or a wait for repairs (Or waiting for the family. Ed.)
9. Never go on a journey without a book. You might not like your seatmate.
10. Remember that a book in the hand is always worth two in the bookcase.

The Boston GLOBE

The author of this gay and provocative bit of sound advice is a member of the WCS Family. I would supplement it only by commenting that while the author is in the "Poetry Room" at the Widener Library at Harvard, no less an authority than Harvard's beloved and justly famous Dean LeBaron R. Briggs warned me in his benevolently paternal way: "William, never read before breakfast. It is bad for the eyes to read on an empty stomach." I know that my own eyes do ache if I read immediately after rising. I think eyes require a chance to adjust, and to force them to do a close job like reading right after sleeping is to strain them. (I would also caution you that there is no missionary so zealous, or so indefatigable as an enthusiastic, and trained librarian. Page Mrs. Roberts. Once she heard Elva and I were to be in Cambridge. Immediately we received an invitation to see her poetry collection! Ed.)

Seriously, you can sometimes work more efficiently by doing one job, then tackling another instead of trying to do both at once. I find that if I read for a few minutes before I go to my desk in the morning, I never write as well as when I let nothing else enter my mind. I have also found that reading in moving vehicles, where the page gets shaken about, is a strain on one's eyes. And one of the advantages of living in the country is that you stretch and rest your eyes, by gazing at far places. City-bound writers should snatch every opportunity to look over roof-tops or down long streets, to get a similar result. Continued close work is bad for the eyes. Here at WCS House we do a ms. and then go out and weed or chop some wood. (Well, it's a good excuse anyway!)

But honestly, again, I do command Mrs. R. for her wise advice. You can get an enormous

amount of reading done, if you will "save" a little space in every day for it, or use the waste minutes efficiently. The ten minutes, which everyone should use to relax after the mid-day meal, is a wonderful reading time—even for persons with only a half-hour lunch period. Examine your life for a daily reading time. And remember that only you can be responsible for making the fullest use of it.

THE FEDERAL TRADE COMMISSION

New Standard Publishing Co., Richmond, Va., (Julius B. Lewis, pres.) trading under several names in a variety of encyclopedias & sets of books, bookcases, pencils, etc. has been ordered to discontinue numerous misrepresentations as to prices & quality.

In issuing an Order restraining the manufacturers of Lucky Strikes from using advertising it considered misrepresented the facts, the FTC took pains to point out that all of the popular brands contain irritants to the throat; that the differences between them in this respect is negligible; and that it's impossible even for experts so-called to recognize differences in blend or content of irritating tars and resins. This is because a special blend is a trade secret; and amount of nicotine varies even in one lot of leaf. The FTC found that in a given number of independent tobacco buyers cited as exclusive smokers of Lucky Strikes, some never smoked any cigarettes, while others smoked competing brands or received inducements in money or merchandise to record their favorite cigarette. (Note: FTC reports, free on application to the FTC, Washington, D. C., are your protection against misrepresentation.)

SLANT FOR YOUR READER

Writers could well bear in mind a quote in the SONGRITER'S REVIEW. A teen-ager heard, it is said, a certain singer. She was genuinely impressed. "You feel like he's singing just for you," she remarked.

If you can achieve that type of personalized writing for each different type of magazine reader, you will decrease the number & impersonality of your rejections. How is it done, that kind of writing, you will immediately ask. It's a combination of different qualities. Enthusiasm on your part, naturally. But also your skill in conveying to the reader the sense of urgency, that this story or article had to be written. It was not only timely but important and meaningful. A reader of a particular type of magazine has a special feeling about his pet subject. He knows about it with his emotions as well as his mind and muscles. So, if you speak well the same "language" he does, you will prove yourself and be accepted, whereas the ordinary writer, who just handles words, won't. Finally, it is a matter of understanding in specific terms what he wants to know. If you can answer him straight, he'll like you.

REWRITE

SOME MARKET SUGGESTIONS

HERE'S HOW. Wellington W. Brothers, 1512 Jarvis Ave., Chicago 26, Ill., sends a possible contributor a 3-page "rejection slip" that gives reasons for rejections and a lot of specific "do", "don't" and "how-to-write-for us" material. This magazine emphasizes, should be noted, income as against hobby. It wants facts and practical experience. "Submit an outline" prior to writing the finished story, is especially recommended by this editor. They also are keen for pictures. It is a fact, Mr. Brothers believes, that most articles are "tremendously improved by good illustrations."

Send for the suggestion sheet and a sample copy before trying this magazine. It saves time and disappointment. Pays 3¢ and up, \$5 and up for photographs; \$10 and up for cartoons with captions.

Family Problems. AMERICAN, 640 5th Ave., NYC 19, (July issue) offers \$25 for fillers on "How We Solved Our Family Problem". Limited to 500 words.

Here's a Good Trick. When an editor writes you a letter telling you the terms he plans to give you, always scrutinize it carefully. Perhaps there may be future rights you will wish to exercise. You may not wish to demand these at the moment. But you should be sure the door is not shut on them. So, you ought to study the letter carefully. Be absolutely certain what the letter commits you to. A letter is an agreement; it can be practically a contract, and contracts are binding.

Therefore, you should always acknowledge a letter of this kind and place yourself as to how you accept the terms. You can accept in entirety, in part, or you can ask politely, but firmly, to have the terms restated. You should know the common law in relation to a contract of this kind. (I saw a book agreement an astute businessman signed recently. It is so worded that it practically promises he will not seek recourse in the courts, if there should be a disagreement. Thus, he signed away part of his constitutional right for legal redress!)

The "trick" I refer to, then, is in such a case to acknowledge letters of this kind, but confirm the agreement, stating your feeling in regard to any clause you consider vague, or interpretable in several ways. This constitutes a basis for later argument.

FUND FOR A WCS FAMILY MEMBER

Last winter when Bob Neal, member of the UNH Conference staff, died leaving his wife Helen & 5 children, Elizabeth Yates suggested a remembrance fund. So REWRITE very gladly acted as a treasurer for the H. M. Neal Memorial Fund. Eighteen writers have contributed almost \$100. Because Bob's insurance is indisputable, the Fund has served a great need.

HOW'S YOUR TECHNIQUE WITH EDITORS?

One of the most important phases of writing and selling is knowing how to handle an editor. It goes without saying that writers are judged first of all on the excellence & usefulness of their products. You can't make a friend of many editors just by subservient back-patting and being a "yes-man". This is because you still have to please the reader who puts down his money and registers a vote of confidence or a great big "boo". But I've known a lot of writers who have sold one or two stories, then kicked themselves out the window.

The Editor is Always Right. Remember that you never can win an argument with the "umpire". Editors always have the last word. If you pick a fight, or refuse to do what this customer for your product desires, he's certain to buy someone else's mss. That doesn't mean you should fawn and beg. After all it's the strength of your personality and ideas, which an editor buys. If you are weak, your mss. will be, too. It does mean that you've always got to place his best interests over your own. Think in terms of his welfare. It is the best way to protect your own. It is the best way to get a head start on your competitors, who are not so smart.

Don't Oversell an Editor. When you've made one sale that is the time to be careful. Do not try to flood the market. Do not send an envelop with 20 poems, or a new mss. each & every day for two months. Remember that the editor has to depend upon several writers & the reader likes variety. So, don't monopolize a market. Best way is to allow a short period of time to elapse, then submit another ms. or an idea. And make it good! Don't just dig into the trunk and send some "bum" tramp mss. that never did sell on 43 trips.

Build Up Your Reputation. Just as a story must always climb to a higher peak of reader interest, always try to make the editors think better of you. Try to make your third story better than the second, and the latter better than the first. Don't be afraid to write to an editor; tell him when you think you have a good idea or a suggestion, which will improve his magazine. Be a loyal, helpful friend; don't waste his time; use imagination in improving your contact. Suppose you want a tearsheet; write to the business office and tell them you had a story in the August issue. Don't bother the editor. Make him like you better every time you meet.

Hide Your Mistakes. When you have got the editor's interest, hold it. If he likes the story you sent him, but does not buy it, do the best darn revision you can and try it again. Tell him you have got another angle & would like him to see it. If he suggests revisions, then is the time to spend money on a good, competent critic, or an agent. Not a critic-agent. What difference if you have to pay a fee, or give 10%? You will still be

REWRITE

making money on anything over a \$5 sale. It may be vitally important to your prestige & career, too, not to fall down on an opportunity. Editors especially value writers when they do a good rewrite job, or show a willingness to take pains.

I have seen many writers kick a sale away just because they were too frugal to go to a more experienced person and say, "Lookit, I got this letter from an editor. What does it mean? How can I get what he wants?" Once I worked with a writer who was selling yarns, which brought in \$300 every time she got an acceptance. And a higher rate was soon to be given her. But did she check with me? Eliminate every possible rejection factor? No. She'd sold two or three of these stories; she was in the groove. So, she saved perhaps \$2 and threw away \$300. Sensible?

Criticize Nicely. Recently, a writer told me about a slow report. Should she write in and say the ms. had been there a long time? It was a big sale, if it went through. Ms. of a novel. I suggested that the writer instead of squawking write in and tell the editor she was going to a conference and that it would be fine publicity if she could report progress. This way, the writer has the chance to nudge an editor without appearing to do so. Another writer told about a rejection that did not make sense. She was ready to let fly with both fists at the editor. I dropped the editor a note, explaining casually that a serious writer was puzzled, and wanted to please him. Back came a quick and courteous reply. The writer and I learned—that a magazine's mailing room is not always infallible where several magazines are published by the same house. We got particular instructions on how to address this periodical. And also a second chance for the ms. to be considered.

Never Let an Editor Down. When an editor's satisfied with a writer, he frequently sends an assignment on short notice, or asks favors that may cost you time and energy. Such as asking you to read a ms. in your field or to give him a fill-in on some writer in the neighborhood. Any one of a variety of chores he himself faces every day in the year. One time I was handed 3 photographs on a subject I knew nothing about, and told to write the feature (1,500 words) in one day. On another occasion I was called back from a holiday for a huge rush job. One Sunday night I was wired to do a historical research feature—every public library being closed. Another time an editor I did not know and had never sold, asked me to drop everything and lunch with him in a distant city. One week I wrote my regular featured column twice, covered 5 plays, each requiring an extended review, & did several free lance features, which were already pledged. The wordage came to around 25,000 words for 6 days' work. Any working newspaperman or magazine writer can offer a personal variation of the same idea. You do not let your editors down. It's poor "busi-

ness". But far more important, the good author feels a loyalty to the men and women & publishing concerns that have shown a faith in him. And he also takes a pride in his own craft integrity. Never let the editor down. It is more than a slogan. It is a way of life.

WRITING IS PEOPLE

Writing is not an impersonal, mechanical, automatic business. It involves personal relations. Every so often we at WCS have this forcibly driven home to us. The other day a writer sent me a story to analyze. I read it with increasing distaste. It was about a woman with a selfish, envious philosophy. You can write such a story, if you are detached about it. But I had the unhappy feeling the author's viewpoint was identical with that of the MC. I did not think for one moment that the writer was really that kind of a person because I had known her by correspondence a considerable time. But that was the feeling the story gave me.

Point is that my analysis, to be truthful, had to go beyond the field of writing, to enter that of personal human relations. I had to make a personal comment on the author. I hesitated to do this, not knowing the facts behind the situation and because I had necessarily to write a letter instead of talking with the author personally...Well, substance of the outcome was that my analysis, although it was unsatisfactory to me, caused our friend to unlock her inner thoughts and admit that this and other stories written at about the same time, served as a psychologically "round-about expression of my own resentment at some troubles."

There you have the real trouble. A trouble that often affects writers. Without exactly going into the field of psychiatry, it is a fact that the subconscious directs writing. And it is not always infallible. If we have troubles (emotional disturbances) and they, unfortunately, are not resolved, but rather are turned in and buried, they are extremely likely to be churned over and used sometime by our subconscious in a story. That's where our mental reaction to the story as a critic, or that of our counsellor must step in and sift the good from the bad. (Incidentally, that's why we're so death on incompetent critic-agents. Imagine the harm psychologically that could be done to this writer by one of those "fee grabbers".)

Now that the ice is broken, I can help my writer friend to understand the negative and distasteful quality of her fiction. She has got to separate in her own mind the personal and literary problems. She has got to be the constructive, positive person she really is. I have always said that a story usually is a moral problem. When this writer's mind clarifies on this point, she will be a better writer. But more, she will straighten out her own life. Writing and Living are two strands of the same rope.

REWRITE

THE CENTRAL MS. MARKETS FILE

One of the steady improvements that is being built into the CENTRAL MS. MARKETS FILE is the listing of one magazine under several headings or categories. For instance, the special file covering Woman's Service Magazines. But many of these publications can be found also under Garden Magazines, Home Hints and so on. Thus if you have a special selling problem, we are more apt to be able to offer individual suggestions on marketing it.

But of course the CENTRAL MS. MARKETS FILE is steadily widening its total coverage. It now has spread out into 7 file drawers that are capable of holding at least 500 envelopes. Each represents a separate market. Allowing for duplications, there are more than 3,000 individual magazines, newspapers, book publishers, and radio, movie and TV outlets for free lance mss. covered. The end is nowhere in sight. Canadian markets are represented, quite well, but world markets are only just being recorded individually as time will allow.

However, it should be quickly added that, thanks to the cooperation of practically all of the writers' magazines, including the English WRITER, a very fine publication, we're able to enlarge our own personal research & specialized contact with editors, by monthly notes and lists. Nearly every category in our file contains its own complete-or partial list. These may cover many more than the magazines we have been able to get individual reports on.

There is no question that the CENTRAL MS. MARKETS FILE is unique. No other critic has so complete a market list available. Few of the writers' magazines maintain their files so carefully, or what is more important, keep them readily accessible to all writers. This month the CENTRAL MS. MARKETS FILE expects, if all goes well, to pay its second and now annual visit to the UNH Conference where it will be eagerly consulted at no extra cost, by many writers. Here at WCS House, writers may at any time write in for specialized advice. If they are subscribers to REWRITE or members of the WCS Family, there is usually no charge. For others, the charge is nominal, often no more than a token goodwill offering to the WCS Scholarship Fund. This is maintained to help handicapped writers, and shut-ins to get the necessary assistance it is frequently impossible for them to afford. The Fund is a revolving one in the sense that while this aid is never an obligation, if a writer is able to repay any part of the help extended him, he thus shares with us the privilege of helping others worse off than himself.

Thus, we try to make the CENTRAL MS. MARKETS FILE as near to being a public service as is possible in this commercial world. Its primary job is to help the free lance writer without an agent, to sell effectively.

A PROGRESS REPORT

International P.E.N., Bulletin of—Selected Books, 62 Glebe Place, London, S.W. 3, Eng. is one more evidence that the world is able to move forward and widen the spirit of co-operation in an era largely dominated by the arrogant selfishness of the Russian dictatorship. In association with UNESCO, the oldest and most internationally-minded fraternity of writers is now issuing periodically a list of brief annotated reports on books from every corner of the civilized world. It's a pleasure to note that even Estonia and Latvia (Russian controlled) are represented in the 20 countries covered by Vol. I (Nos. 1-4). Certainly this little publication is an inestimable boon to writers, librarians and publishers, as well as teachers, who can be thus kept abreast of the new books abroad.

Farrar, Straus & Young, 101 5th Ave., NYC 3.

A.S.Barnes, 232 Madison Ave., NYC 16.

These are new addresses. (Barnes is being operated in close conjunction with Rinehart & Co.)

Jean Parker Waterbury, book, TV and radio specialist in the Ann Watkins Agency is now with the Mavis McIntosh-Elizabeth McKee Agency. She will develop special book ideas.

"Articles on Assignment." I notice an increasing number of the primary and many secondary magazines report that they read stories, but prefer queries on articles. They are much more interested in Ideas than finished articles. If you query intelligently, you almost automatically strike past a large number of the amateurs and inexperienced or second grade writers.

A Recurring Theme. A steady repetition of articles, in many cases signed by important public officials and businessmen, are devoting time and space to the subject of decadence in the quality of America's moral life. This is something REWRITE believes to be the most important theme writers can handle. If your writing helps the American people, and those in other nations to regain their perspective on moral values, you will not have written in vain. On the contrary, you'll be making a real and highly patriotic contribution to the welfare of the world. Be thoroughly selfish about it. It is in your best interest to encourage decency. No one, even the dictators, can enjoy real security in a world—ruled by selfishness, greed & force. The neighborly, cooperative way is the only satisfying way of life. Think of this, and the eternal values whenever you write.

EVERTWOMAN'S, Ruth Berman, article editor, 16 East 40th St., NYC 16, apparently uses a form letter to outline its ms. needs. Since it can be obtained by querying, and has already been used in several writers' periodicals, we are not reprinting it again now.

REWRITE

NEWS WHILE IT IS NEWS

TRAILWAYS, F.H. McIntosh, Nat. Trailways Bus System, 185 N. Wabash Ave., Chicago, I., reported recently: "temporarily discontinued" end change of address to 108 N. State St... Chicago, Ill.

FIELD & STREAM, Hugh Gray, 515 Madison Ave., NYC 22, has been merged with HENRY HOIT & CO. Letter plans to supplement its non-fictional list with a "FIELD & STREAM SERIES", outdoors books by experienced writers." It's a hedge against "possible decline in popularity of hard-cover books due to TV and pocket-size 25¢ originals and reprints."

Duell, Sloan & Pearce and now J. B. Lippincott Co. are using on the copyright pages of all forthcoming books the official number given it by the Library of Congress. (Card file index number.) Idea is to save librarians' time and eliminate confusion in "card requisitioning". Plan is gradually to start a standard practice that will make for more efficient and wider use of books.

A note from "Ted" O'Leary, editor at The WORKBASKET and PROFITABLE HOBBIES, cautions that material directed to Modern Handcraft, 2401 Burlington, Kansas City 16, Mo., usually gets read for the letter magazine. So, a ms. for The WORKBASKET should be addressed, he advises, for that magazine specifically.

Library Research (San Francisco). Miss Alberta Manson, 1161 Elliot St., (Apt. 5), San Fran. 9, Calif., a member of the staff at the Main Public Library, is available to do research for writers.

Once more we are grateful to Dr. Edythe A. Bacon for the gift of a book to the WCS Library. ("Mark My Words", John B. Opdyke.)

Purple Heart Song Contest. This was criticized sharply by the SONG WRITER'S REVIEW. REWRITE disapproves, too. A competition that combines a cash entry fee with publicity for the sponsoring organization, is never a good deal for a serious writer, or any other kind of craftsman. The Purple Heart represents a grateful nation's touching tribute to armed service men for their valor under fire. We dislike to see the organization composed of men who have won the medal, turn over their prestige and the integrity of a great tradition belonging to the Nation, to a commercial publisher. Especially when a cash fee is charged under the guise of a "contribution". Such competitions although they may be carefully designed to live up to the letter and wording of a law, violate its spirit. They are lotteries because hundreds, if not many thousands of writers lose that a chosen few may win and the organization which sponsors the awards, may reap a harvest.

POPULAR ECONOMICS, Haig Babian, Box 42... Bowling Green Sta., NYC 4, reports that they do not publish in July & Aug. and have sufficient material for the two fall issues.

DON'T CHEAPEN YOUR PRODUCT

Only one story from a "popular" magazine, that is the record in "The Best Amer. Short Stories of 1951", edited by Martha Foley... This is the smallest number since she began the series. She thinks that "like a few less worthy book publishers, many magazines suffering from a decrease in circulation owing to many reasons, which include TV, have been searching for the lowest common denominator."

It is a fact that usually when there is a war tastes and standards deteriorate. You'd think, though, that publishers would learn. Look at the contempt in which great numbers of the population hold the mass forms of entertainment (the movies, radio, etc.) Many persons stay away in droves, turn out only for the high class shows. And then, too, men & women who fought World War II were notable, we're told for having made good use of Armed Services Editions of good books. I read an anecdote only the other day about a soldier who was taken prisoner. Through the Red Cross he read such a high grade of books he was permitted to count it all off as a year's work, when he returned to Princeton as an undergraduate.

Reminds me of another comment I read only recently in PATHFINDER. A reader said "nuta I don't believe it," to the panic idea that books would be obsolete in 25 years. He remarked further that a few nights earlier he'd shut the TV off in disgust and gone upstairs to bed. But he decided he'd read a few minutes. Next thing he knew it was 3 A.M! And he further esseverated that if the publishers decided to go out of business, he could recollect a few good "old" books he'd read.

In times of competition or crisis the really smart guy doesn't try to work out some deal to stifle competition. He tries to make his product so much better that it becomes irresistible. Take heed, American businessmen and writers.

ALWAYS KNOW WHERE YOU FOUND IT

When you clip any bit of information from a newspaper or magazine, always automatically record the date, the source and, if there is one, the by-line. I cannot stress it too much. That gives you a record if you need to refer back. It also gives you the facts, if an editor wishes to know where you got your information. He can check you for accuracy. Recently, one of our gang submitted a piece of historical fiction. Her editor questioned only one fact. It happened to be true. It appeared in one of the diaries kept by a man intimately connected with the actual events described. Suppose the author knew it to be true, but was unable to say where she picked it up. It would have had to come out.

I always clip the dateline, if possible, pencil it in, with the name of the publication, if that isn't possible. Then I'm ready for any emergency that may arise.

REWRITE

RIGID TYPE WON'T SHRINK!

How many writers ever give heed to a practical matter from which editors can never escape? I mean the business of crowding immovable type into an expanding or decreasing amount of white paper (space). Most writers never have to worry about or lay the haunting ghost of lay-out. Yet this invisible, always menacing presence strongly affects the final shape and sometimes the substance and meaning of their ideas. Any writer is likely to be hopping mad if the compositor cuts a few lines from the final paragraph of the priceless ms. he has written in blood, sweat and tears. I know that if I had my life returned to me to live over again, I'd spend a lot more time in the composing room, watching how ideas are translated into lead.

I was prompted to write this article by a few kind remarks woven into a rejection letter by Persis Smith, Women & Home ed., RURAL NEW YORKER, 333 W. 30th St., NYC 1, that one of our valued WCS Family members pushed along to us. Here it is, the paragraph that counts:

"My verse is scheduled into January, 1952. But in that year it would be nice to hear from you again."

"Usually I want mss. two months in advance of their timeliness. Our space for verse (2 columns wide) seldom accommodates more than 8 lines, not including head and signature. Nor more than 12 words, average, to a line."

Upon such small physical details has hung the acceptance or rejection of imperishable prose and poetry.

Agricultural Center, 5144 Delmar Blvd., St. Louis 8, Mo., distributes free 9 bulletins, that deal with the meat program. The Grange recently gave its members a 10th leaflet. It urges citizens to demand of Congress restoration of sound money. A policy REWRITE has advocated strongly for years. Your government's unlimited waste, ceilingless budget, and, above all, confusion, is a far greater danger to our freedom than all the Communist armies and undercover subversives rolled into one. Without orderly planning and efficient use of our resources individual liberty is impossible. Personal and governmental responsibility, not controls actuated by fear, are our greatest need today. With courage & wise planning, we can lick both inflation & Communism aggression.

N.Y. State Poetry Day Contest, Lucile Coleman, 166 Park Ave., Richmond, Staten Island 2, N. Y., is offering three medals and four hon. mentions for poems honoring Gov. Thomas E. Dewey. Closes: Sept. 15, 1951. Write for rules as above.

WRITERS' NEWSLETTER in its July 15th issue states that COLLIER'S helped to finance Mr. Dewey's visit to the far East and therefore,

will have first rights to a series of articles the Governor will write on his return. It seems to us that while it is a good idea to have our public officials well informed, well briefed as to world affairs, there are many overtones to such a "deal" that require straight thinking. Conceivably, such a deal puts a member of the free press in politics and if politicians can get, or coerce, journalists, either openly or under cover, to pay a portion of their expenses, what does that do to democracy, and to the individual voter's need for unbiased news or factual data so that he can correctly add up the progress of world affairs? We are not carping captiously. We simply know that where all the citizenry have free access to all the facts, & so, are capable of making up their own minds, there democracy flourishes and liberty, freedom and the integrity of the individual are most secure.

Personally, we like our reporters & politicians best when they are beholden to no one and their "reports to the nation" are quite objective. We believe the ever mounting cost of being re-elected, even of being well educated and knowing one's job, is one of democracy's greatest danger spots. Writers in a sense must always be alert for this danger in their own professional life. A writer who accepts endowment or even gifts, may be objectively honest. But it is much harder for his readers to believe in this admirable virtue than when he clearly has no hostages to fortune.

GIRLHOOD and BOY LIFE, Standard Publishing Co., 20 East Central Parkway, Cincinnati 10, Ohio, are sending out a form rejection stating: "We are planning a change in the papers and will not be able to use material such as this...in two or three months we shall have revised copies of our editorial requirements and sample copies of the papers, which will be sent on request to writers interested in contributing material."

Market Tips, Christian Writers' Institute, 434 So. Wabash Ave., Chicago 5, Ill., thought well enough of our rhetorical question, "Why Go to Writers' Conference?" to pass our answer along to its readers.

Mrs. Rebecca Phillips, 1609 41st St., Belview Hights., Birmingham, Ala., a long time, and valued member of the WCS Family has been quite seriously ill, but is on the mend now. Her cheery friendship has given many others courage. We always enjoy her letters.

Hadley Correspondence School for the Blind, Donald W. Hathaway, 520 Lincoln Ave. Winnetka, Ill., has published in Braille "The Hadley Anthology of Magazine Poetry". About 50 poetry magazines cooperated in sending free subscriptions and giving reprint rights. We have sent REWRITE free for a number of years. With continued support, a second anthology, it is expected, will follow. Free copies are sent to blind poets and libraries.